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PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

June 2008

Official Journal of the Photographic Society of Southern Africa





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IMAGE

June 2008



President's Perspective

What could be better than renewing friendships, making new ones and putting faces to the names we see in salon catalogues? That alone is good enough reason to attend congresses and conventions but add to that excellent lectures, workshops and photo opportunities and you have all the ingredients necessary for an enjoyable and worthwhile photographic holiday. The many photo workshops offered by our members are just some of the opportunities available as are our regional and national congresses.

The recent Cape Photographers Congress is a perfect example and the 70 odd delegates were treated to a real feast of food, photography, learning and fun and it was great to share this experience with photographers from the other regions as well. Fujifilm's sponsorship of our National Congress later on this year in Magoebaskloof has enabled the organisers to contain costs and so make it affordable for us all, so be sure to come along and gain from the experience. Thank you Fujifilm for making this possible. PSSA's sponsorship of the 10 delegates is most worthwhile and the lucky clubs and recipients will be announced in the next *Image*.

Further on in *Image* you will read a response to our combining overseas and local salon acceptances for diamond ratings. Jeff made an interesting point and we certainly congratulate him on achieving his 1 Diamond Rating (Overseas). It is a fact that in recent years there have been few local international salons but hopefully the 1st Cape International Digital Salon Circuit will encourage other local clubs to once again host International Salons. In the past we had up to four South African International Salons each year and these attracted the cream of international photographers who compete for the Photographic Society of America Salon Awards and it is evident from the entries (for the Cape Circuit) already received from around the world that once again the competition will be truly International.

Cover photograph by: Sadie Glibbery

Personally what I enjoy about the overseas salon circuit, whether it is run in South Africa or elsewhere in the world, is the opportunity and stimulation of seeing the different styles of photography.

In last month's President's Perspective I reported that we were working on a new and improved PSSA, well now is the time to reveal one aspect - there have been calls for feedback and comment on images on the website - this has actually been in place practically since its inception but few people seem to have realised that it was there - so our first action is to make the website layout easier to navigate so that everyone can access this useful tool. This will include a revamp of the gallery and we will offer two options - the first where any member can upload his or her work and can comment on any of the uploaded images, which will stimulate communication amongst our members. The second option will be for a member to upload work and to be linked to a senior member who will be able to act as mentor and offer guidance on specific aspects.

In order to be able to offer this service we need to call on the expertise of our senior members - this is therefore a request for any member who feels that they have knowledge to share and who

would like to be a part of this programme to contact us and sign up. This service will be of particular use to members in smaller clubs and also for those interested in styles of photography perhaps not catered for within their club. PSSA is all about sharing - the more you put in the more you'll get out so please do sign up today.

I have just received a remarkable book - *Images*, produced by the Cape Town Photographic Society. This excellent book contains 120 images - 4 images from each of 30 active Society members.

Cape Town Photographic Society was formed 117 years ago in 1890 and has been meeting regularly ever since. Thousands of images have been entered in their monthly competitions and yet once displayed and commented on, very few will ever have been seen again, and certainly not by the general public. Clearly this is a colossal waste of talent and creativity. This book has been published so that these images may be viewed and enjoyed and provide inspiration for others.

This book is certainly an inspiration to me and I would like to congratulate the Cape Town Photographic Society on their initiative. I look forward to other clubs following their lead.

Jill Sneesby



From the Editor

It is with pleasure that we welcome two new photo clubs to PSSA. Firstly there is the Lowveld Photographic Club in Nelspruit, which was founded on the 16th April 2008. This young club already has 13 paid up members and they hold meetings at the public library every third Wednesday of the month at 18:45. The chairman is Jacobus Aucamp APSSA and he can be contacted on Cell: no. 082 335 2656, he tells me that anybody who wants to join their club is welcome.

The Kimberley Photographic Club, which used to be the first photographic club in South Africa died

a natural death but on the 14th of April 2008 this club got on its feet again. They have decided to keep the original name and the original logo as well. The contact person at this club is Andre van der Merwe, cell no: 082 555 9216.

On behalf of PSSA I wish these two clubs everything of the very best and may they go from strength to strength.

For some reason or other I love photographing rust - maybe it is the fantastic colours found on a rusted shipwreck or on an old rusty car, which attract me. I just cannot get over the vibrant

colours and delicate patterns that emerge when viewed through a macro lens. I can spend many happy hours studying a piece of rust – in the end I have a sore neck but some pictures which I like.

A few weeks ago a group of friends and myself went to photograph some dilapidated stables. That morning it was freezing cold and a warm bed was more than inviting but I did get up and went to the stables where my shoes got wet and I was freezing cold and could not even feel my fingers – I should have taken gloves along. But oh! The magic of the shafts of light coming through the trees as the sun rose. The peeling paint on the walls and door frames exposing layers of different colours was pure magic. This

place reminded me of Kolmanskop on a much smaller scale and without the sand. I have never been to Kolmanskop but would love to go there. Photographically I seem to be attracted to deserts, rust and dilapidation maybe this says something about myself – hopefully not too unflattering!

In May clubs received the rules as well as the form for the PSSA Club Magazine Competition. There is also a form on the PSSA website. The competition caters for hard copies as well as electronic copies. The hard copies and the electronic copies will be judged separately and the winners will be announced at Congress.

Toni

Judging Photographs In Context

By Antenie Carstens

(A lecture delivered at the PSSA National & Wildlife Congress 2006 in Velddrift)

Introduction

1. WHY a lecture topic like this:

Please note: I am not an art critic or an expert, neither a top photographer in the country or in the world; all I do is use my common sense. All I want you to do is to think about these issues and form your own opinion.

I've been listening and reading these past years. On many occasions the debate has been about photography and art photography, where a number of people condemned or rejected the photographic style of photo clubs. I can understand why they felt the way they did, but don't we have a place where both can co-exist in harmony?

I have basically 3 reasons for sticking my neck out to address this issue and for many years now, I have had a huge problem with people arguing about the issue of photo contents and exhibition material at clubs being "not good enough" or that photographic clubs cannot understand what is going on at exhibitions of art photography. At the end it all ends up with the problem of JUDGING.

1. The intolerance of groups and individuals who do not allow each person to express himself or herself with their own type of photography. It is important to understand that some people come to photo clubs to learn and they are not always looking for high scores or even a score at all.
2. Some types of photography for example: Wildlife is more important than others or art photography is more important than wildlife.
3. Unnecessary fighting and critique for PSSA from, very often, non PSSA members, but not excluding groupings in PSSA itself, for the type of photography the members of the organisation or clubs are doing. This is especially true when it comes to the so-called "application of rules". There are people advocating no rules at all and others who prefer to stick to them. I am sure there is room for us all, depending where we place, where we exhibit and how we define our personal photography.

To use one extreme example: One lecturer at a workshop last year made the statement that some images in the PSSA anniversary publication were

in "bad taste". I personally found it absolute nonsense and disrespectful especially when some of your own work was used in the publication and the statement is made right to your face. If there are people who find the work "tasteless" we cannot assume that the whole country is feeling the same way.

If we did not JUDGE images as such, we would not have this problem but judging itself causes a lot of problems and it is only the lack of understanding of the judges that I feel is the root cause of our debates and differences. It is my personal view that as technology progresses, we as human beings should also progress in our thinking so as to enable us to understand and communicate better by means of our images. I see this as part of our "mind evolution" or "thinking evolution". I have no intention here of making a right or wrong statement, but merely to ask you to think about this in such a way that we can at least provide space and understanding for each other's work. I am actually asking these questions of myself and see what thoughts come to my mind.

2. My point of departure for this topic is based on the following personal viewpoints.

I believe there is a place for all types of photography but the success of your own style or preferences will depend on three major issues namely:

1. Your reason for submitting the image for competition, judging or publication.
2. The attitude of the receiver/viewer. For example the audience or the judge.
3. The location where your work is being displayed.

3. What happened?

Although the title of the lecture is judging photographs in context, I would like to add the aspect of criticizing photographs as well, because this is also part of the problem as I see it.

I always feel uncomfortable when people start to complain about club photography and the use of so called rules. A lecture presented last year

at a local workshop was titled: "ARE RULES FOR FOOLS" and suggested that we were all so wrong in the application of rules. Please understand that I am neither in favour nor against rules, but feel you should be free to use or if preferred not use rules without any fear of condemnation by judges. There is no absolute right or wrong.

Reading about criticizing photographs, I realized that I have a better understanding of the problem of "judging" or criticism of the works of others. This is where I find a lack of understanding of the people who are condemning others for using rules or vice versa.

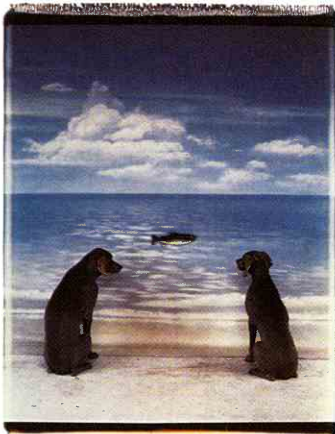
I also realized that most of us are really only documenting what we see without proper motivation why we are doing photography. Freeman Patterson referred to the subconscious mind, something I realized some years ago and agree that it plays a major role. How can we describe it to other fellow photographers if they cannot understand it? In this regard a lot is being written by Dan Swart in "Image" (although I do not always agree with him) as well as a recent article by Anita du Plooy from the Bloemfontein Club with the title "Photographic Meditation" – I recommend that you read these articles. I believe there is a lot more in photography than just the image itself because it reflects, even unconsciously, something about ourselves. A judge cannot merely say that it doesn't mean anything and that judge includes the art critic. This is where the context in which the photograph is being presented plays a critical role.

I want to refer to some aspects of our problem here, by means of examples from Terry Barrett's publication: "Criticizing Photographs". The writer gives us a better understanding of the complexity of this issue and says that it is impossible to generalize photography of any kind.

Criticizing photographs is a wide topic to discuss and contains a number of issues, but I want to restrict myself to the ones I think are the most important.

If we want to do justice to club and art photography, we should look at certain important aspects like criticizing photographic work and the context in which it is presented.

I've decided to use two books as references and they are:



Criticizing Photographs

An Introduction to Understanding Images

Third Edition

Terry Barrett

1. The most important and highly recommended Terry Barrett, "Criticizing Photographs"

20TH CENTURY PHOTOGRAPHY

Museum Ludwig Cologne



2. "20th Century Photography" from which I've used a few photo examples.

4. What are the differences between judging, criticizing and evaluating?

For me, it is important to distinguish between these different activities. It is always helpful to look at definitions to enable us to understand better what and why we think the way we do.

If we can accept for the sake of this lecture that according to the Chambers Dictionary:

JUDGING is the comparing of ideas to elicit truth; one who can decide upon the merit of anything; to compare facts to determine the truth.

CRITICISING is to pass judgment on; the art of judging esp. in literature or fine arts

EVALUATING is the activity "TO DETERMINE THE VALUE OF..." a photograph?

Many people choose not to use the word judging and rather use evaluate, but in the end none of these are meaningful interpretations or descriptive of what we are actually doing with our images. It seems to me that criticizing is more appropriate than any of the other two options.

5. Defining criticism

When critics criticize, they do much more than express their likes and dislikes and much more than approval and disapproval of works of art. Critics do judge artworks sometimes negatively, but their judgment is more often positive rather than negative. Unfortunately, in its everyday connotations criticism is too frequently confused with negative value judgments. The term criticism in the language of aesthetics encompasses much more. It is informed discourse about art to increase understanding and appreciation of art.

6. Relations between critics, judges and the artist

Some experts advocate sceptical distance between critic and photographer while others feel the need of a partnership. How will these different approaches affect our photography during judging sessions?

7. Kinds of criticism

People differ on criticism. Andy Grundberg perceives two basic approaches:

1. Applied criticism is practical, immediate and directed at the work.
2. Theoretical criticism is more philosophical, attempts to define photography and uses photographs only as examples to clarify its arguments.

8. The value of criticism

Good criticism is increased knowledge and appreciation of art. Reading about art with which we are unfamiliar increases our knowledge.

A photographic critic by the name of Coleman says that he realized that photography was shaping him and his culture. He wanted to know more about it and came to feel that there might be some value in thrashing out, in public and in print, some understanding of the medium's role in our lives. For him the process of criticizing was valuable in understanding photographs and he hoped that his thinking in public and in print would help him and others to better understand photographs and their effects on viewers.

Before we condemn club style photography or art style photography, we should first understand a few basics about photography in general. There are a number of important issues here, but I would like to restrict myself to those ones I feel are most important.

To quote Terry Barrett: One of the best ways to appreciate an image is to observe, think and talk about it.

9. The Major Activities Of Criticism

The major activities of criticism will typically be:

1. Describing

To describe a photograph or an exhibition is to notice things about it and tell another, out loud or in print, what one notices. This is a data gathering process, listing facts like: what is here, what am I looking at, what do I know with certainty about this image? It will include describing subject matter, form, medium and style

2. Interpreting

All photographs even simple ones demand interpretation in order to be fully understood and appreciated. They need to be recognized as pictures about something and for some communicative and expressive purpose. Although each of us comes to images with our own knowledge, beliefs, values and attitudes, we can talk and be understood in a way that helps make sense of photographs; in this sense, our interpretations can be grounded and defensible.

Interpretations by means of discussing meaning, is more important than pronouncements of judgment and that interpretation is the most important and rewarding aspect of criticism. Interpretive discussion increases understanding and thus deepens appreciation, whether that

appreciation is ultimately negative or positive. Barry Broudy calls this process "enlightened cherishing". This concept acknowledges feeling as well as thought, without creating a dichotomy.

3. Evaluating

Sometimes critics agree that the work is good, but they may find it good for different reasons and by different criteria. Different evaluations of the same exhibition are interesting to read and compare because they show that critics' evaluations of the same work can vary, sometimes considerably. So it is normal for judges in the clubs to disagree!

4. Theorizing

Aesthetic theories apply to photography, its making and its distribution and acceptance in society. Here again we have different theories applied by different groups. For instance, the critics will have a different theory compared to the photographer, historians and curators.

In short these 4 aspects are seeking answers for:

1. What is here?
2. What is it about?
3. How good is it?
4. Is it art?

10. Types Of Photographs

Before we attempt to judge/evaluate/criticize photographs, it is important that we should classify our images. We are doing it in any case for example in salons etc. where we have pictorial, wildlife and abstract photography divisions. The importance of classification is that we start out with a specific direction in mind. It is normal to try and classify photographs because everywhere in life we classify or categorize people, things, circumstances etc. etc.

It is of interest here to note that even curators of museums and photographic exhibitions differ in the way they classify their photographs. Even in Time-Life Library of Photography, we see different types of classifications. Who is wrong and who is right?

To give an example: Since the early years of photography, people have been placing photographs in categories. In 1893 photography was divided into its two oldest and most enduring categories when it was proclaimed to be both a science and an art. Another division followed where photography was divided in terms of art,

Judging Photographs In Context

but once more divided in two groups namely: pictorialist and purist. So we need to accept that different people see photography differently. This to me is a clear indication that we have great difficulty judging images, as there are so many possibilities of interpreting them.

11. Categories Of Photographs

Most of the time curators of photographic exhibitions propose categories through which we may view photographs. In one such example, John Szarkowski, embraces photographs from both the art and the science categories and identifies 5 characteristics that he considers unique to photography:

The thing itself - Photography deals with the actual.

The detail - Photography is tied to the facts of things.

The frame -The photograph is selected, not conceived.

Time – Photographs are time exposures and describe discreet parcels of time.

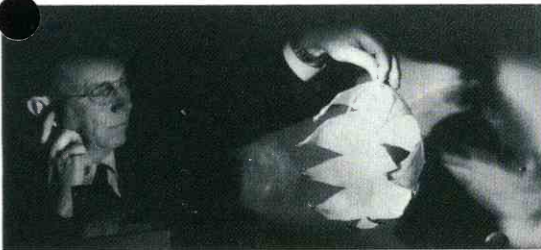
Vantage Point - Photographs provide us with new views of the world.

Categories can overlap and new categories may be defined. More common is the possibility that certain types of photography can later be used as different types.

Typical Categories would be:

Descriptive

Explanatory



(Proof and example picture of Harold Edgerton - Balloon)

Interpretive



Ethically evaluative

Aesthetically evaluative

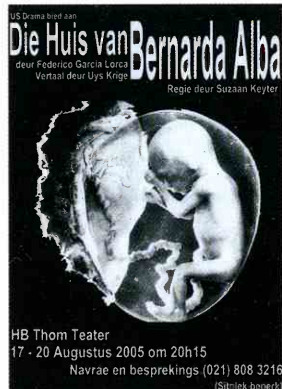
(Jock Sturges two nudes on beach)

Theoretical

The important thing to remember is that new categories can be identified or, that the same photograph can change from one category to another over time.



Embryo



Embryo - poster



NASA footprint



Footprint and shoe

12. Photographs In Context

Very often I found those critics who are criticizing club photography do not understand that club photographs are presented in a specific context. For me it was a good exercise to learn about the context of photographs and the importance of looking at it from the proper viewpoint.

According to Barrett: "It is difficult for viewers to arrive at a trustworthy interpretation if they don't have some prior knowledge of the photograph: who made it, when, where, how and for what purpose. This kind of information is contextual information, which can be either internal, original or external".

Internal context:

To consider a photograph's internal context is to pay attention to what is descriptively evident; the photograph's subject matter, medium, form and the relations among the three.

Original context:

Many photographs are inscrutable without some information beyond that which can be gathered from simply observing the photograph.

External context:

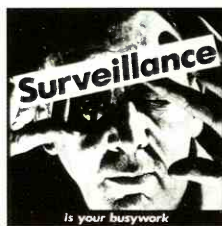
"External context is the situation in which a photograph is presented or found. Every photograph is intentionally or accidentally situated within a context. Usually we see photographs in very controlled situations: books, galleries, museums, newspaper magazines, billboards, and classrooms. The meaning of any photograph is highly dependent on the context in which it is presented: how and where a photograph is seen radically affects its meaning". This is exactly what is happening in a salon, which was not the case if we look at Jones' examples in the hall at Darling.

External contexts and connotations:



"Doisneau's café photograph has appeared in at least six very different contexts. Each context strongly affects how the photograph is understood. These examples of a single photograph in different external contexts illustrate how easily

the meaning of a photograph can be altered, especially if text is added to it. Photographs are relatively indeterminate in meaning; their meaning can be easily altered by how they are situated, how they are presented."



In this example from Barrett's book he discusses 3 different interpretations of the same print by Barbara Kruger titled: *Untitled* ("Surveillance is your busywork"). Without going into detail, suffice it to say he discusses this picture from an internal context, original context and external context, each one gives a different meaning to the photograph.



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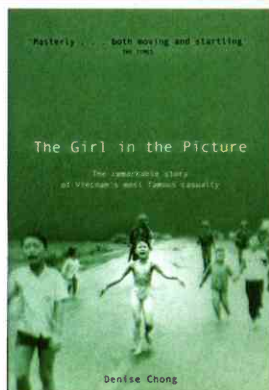
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Judging Photographs In Context



This example is work from a local photographer presented more recently at a club



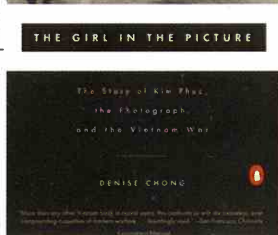
Girl in picture second book



Girl in picture front without title



Girl in picture first book



Created by non photographer (the bombs)



Girl in picture original



Where are my wheels?



Huge apartment a lot of money



Henk Mulder Abstract



My apartment on the beachfront

-----oOo-----

Conclusion



IN A DARK TIME THE EYE

So what is the real problem? Each time we judge that photograph it might have a different end result because of the different context it was presented in to the context it was made for originally. To take it out of the original context and try to judge it is an error as far as I am concerned, look at these examples and see for yourself how different you feel with each image.

We cannot judge club photography purely from an art viewpoint and art photography from the club viewpoint because it is made and exhibited in different environments and presented within

different contexts. We should know where it fits to be able to do justice for both types of approaches.

I feel we should talk and discuss photographs more and even write about them in club newsletters. Very often after a Wednesday meeting I have felt the need for more discussion of an image as I realized that an image is up on the screen or wall for only a few moments. How can we ever start to appreciate images by only viewing them for 5 seconds compared to hours of crafting by the photographer? – it seems totally out of of balance.

Important Dates

EVENT	DATE	MEDIUM	LOCATION	CONTACT PERSON
SALONS				
Emfuleni Circuit Vereeniging/vdBijlpark	16/07/2008	Slides & Prints		J van Heerden 082 875 9344
1st NPC Digital Salon	06/09/2008	E	NPC	O du Randt 082 551 6875
Beachcombers Electronic	01/10/2008	E		C Schmidt 083 460 7644
Klerksdorp	Nov 2008			
CONGRESSES				
NATIONAL CONGRESSES				
Congress 2008	12 - 17 Oct 2008		Magoebas- kloof	Hosted by Pietersburg Photographic Club Barrie Wilkins/Jill Sneesby
Congress 2009				Barrie Wilkins
REGIONAL CONGRESSES AND INTERCLUB COMPETITIONS				
KwaZulu Natal 2008	14 - 16 June		Umgeni Valley Nature Reserve	Maggie Lally maggielally@31.co.za
North East Provinces 2008 Int. Club Comp only	12-17/10/08		Magoebas- kloof	Host: Highveld Willie Labuschagne
Northern Gauteng 2008 Interclub Comp. only	July 2008			Evelyn Gibson 082 892 6250
Central Gauteng 2008				Anne d'Oliveira 083 325 0478
Eastern Gauteng 2008				
Western Gauteng 2008 incl. Reg. Interclub	13/09/08		Vd. Bijlpark	Pieter Matthyser
Western Cape Reg. Interclub Competition	Nov. 8 2008			Niel Swart nswart@iafrica.com

Important Dates

EVENT	DATE	MEDIUM	LOCATION	CONTACT PERSON
WILDLIFE CONVENTIONS				
Wildlife 2008	TBD			Barrie Wilkins/ Jill Sneesby
AUDIO VISUAL CONGRESS				
A-V Convention 2008	TBD			Thomas Niemeyer
HONOURS JUDGING				
July Judging Session	Closing date 25/06/2008			Barrie Wilkins
Audio Visual				
Visual Arts				
MAJOR COMPETITONS				
Getaway/Fuji 2008 Shell Wildlife Photographer of the Year 2008				
FIAP Nature Biennial 2008				Terry Smit 043 726 3515



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The Vanderbijlpark Fotografiese Vereniging has the following equipment available.

A complete set-up for Slide AV projection consisting of:

- 1 x Gemini Electrosonic AV presentation control unit
- 2 x Kodak SA-V 1050 Slide projectors
- 2 x Kodak 70-120mm zoom lenses
- Electrical and Sync cables, stands and spare bulbs and plugs

The equipment comes in two cases - one containing the projection equipment and one holding the Gemini control system.

Persons interested may contact Pieter Matthyser from the abovementioned photoclub:

e-mail : pieter.matthyser@sasol.com - Mobile : 082 498 5496 (all hours)



Club of the Month

Edenvale Photographic Club

Chairman: Mario Bracco

Contact number: 011 609-8188

Venue for meetings: Edenvale Community Centre

Monthly meetings are held on the second and fourth Wednesday of every month except December.

The Edenvale Photographic Club currently has 70 members of which 10 have honours and approximately 50 are regular exhibitors at our club evenings.

Frequent outings and workshops have been arranged for this year and these are well attended by an enthusiastic group of both beginner and senior photographers who share both ideas and skills with each other without any hesitation.

Salon participation from Edenvale Photographic Club has been good for many years, virtually from the day the club started in the mid 1960's and a number of members enter regularly with great success. In fact one of our members is

currently second in the Impala Trophy standing (Prints)



Snail - Sandy Evans



Honey Bee - Mario Bracco



Late Afternoon - Avril Attard

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around: automatic purge
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Photograph by Joggie van Staden

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Detail can be crucial to the impact of an image. That's why Nikon offers the i-TTL Creative Lighting System. Designed to work seamlessly with Nikon's i-TTL Wireless Creative Lighting System, both the R1C1 and R1 bring an amazing level of simplicity and automation to the lighting process. Close-up lighting has countless uses for nearly every kind of subject matter. Hobbyists enjoy capturing ornamental patterns found on coins, flowers and other small objects, while people photographers take advantage of the shallow depth-of-field for intimate portraits. And with no wires to get in the way, you can handhold the Speedlights to make quick adjustments or to follow moving subjects, such as insects. From medical applications to food photography, the R1C1 and R1 will make you see things differently. Both the R1C1 and R1 contain a comprehensive assortment of accessories, including the SW-11 Extreme Close-up Positioning Adaptor, the SJ-R200 Color Filter Set, the SW-12 Set Diffuser, the SX-1 Attachment Ring and set of five adapter rings to ensure the SX-1 Attachment Ring can be mounted on virtually any Nikkor lens designed for close-range photography. Whichever set is right for you, both make mastering close-up flash photography simple, fascinating and fun.

Features

- Supports Nikon Creative Lighting System
- iTTL Flash Control for accurate flash exposure control
- Advanced Wireless Lighting System for multiple flash setup
- Colour Filter Set (supplied)
- FV Flash Value lock-the appropriate flash exposure for the main subject can be locked
- Auto FP High-Speed Sync with compatible cameras

The R 1C1 Kit comprises of the following:

- SB-R200 Wireless Remote Speedlight X 2
- Attachment Ring
- Adaptor Ring Set
- SW-11 Extreme Close-up Positioning Adaptor (for SB-R200)
- SZ-1 Colour Filter Holder
- SJ-R200 Colour Filter Set (for SB-R200)
- AS-20 Speedlight Stand
- SG-3IR IR Panel for built-in flash
- SW-C1 Flexible Arm Clip
- SW-12 Diffuser
- SS-MS1 Close-up Speedlight Kit Case
- SS-SU800 Soft Case (for SU-800)
- SS-R200 Soft Case (for SB-R200)
- SS-SX1 Soft Case (for SX-1)



SX-1 Attachment Ring

A total of up to 8X SB-R200 Speedlight units can be attached

SW-11 Extreme Close-up Positioning Adaptor

- Use it to curve light towards the optical axis when taking close-up shots



The R 1C1 Kit



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Squirrel Family - John Coumbias



Tracks - Giulio Cecchi



Water Hazard - Colin Hall

E-photography Log Impala Trophy 2007

Up to and including AFO

This has not been audited and may be subject to alteration before the final results are released at the competition year end



Author	Club	Total Overall	Total Accept	Total Nature	Total Pictorial
Botha Johan Hon FPSSA	Krugersdorp	98	98	44	54
Smit Nico MPSSA	Bloemfontein	89	89	47	42
Reinecke Eddie APSSA(Vers)	Krugersdorp	79	79	40	39
Lamprecht Delanie APSSA	Bloemfontein	69	69	31	38
Botes Gideon APSSA	Bloemfontein	68	68	32	36

E-photography Log Impala Trophy 2007

Author	Club	Total	Total	Total	Total
		Overall	Accept	Nature	Pictorial
Joubert Johan APSSA	Bloemfontein	68	68	33	35
van der Watt Francois APSSA	Bloemfontein	61	61	21	40
Drotsky Leon	Ermelo	57	51	18	33
Labuschagne Willma APSSA	Ermelo	57	57	29	28
Daly Chris APSSA	George	55	55	14	41
Loubser Francois	Magalies	55	55	31	24
Enslin Piet	Krugersdorp	44	44	21	23
Ferreira Coerie	St Andrews Welkom	44	44	14	30
Erasmus Chris	AFO	43	43	36	7
de Villiers Frank APSSA	AFO	41	41	28	13
Froneman Albert	AFO	41	41	38	3
Roux Francois FPSSA	Vanderbijlpark	40	34	16	18
Enslin Elsabe	Krugersdorp	40	40	19	21
Rautenbach Naas	AFO	40	40	21	19
Slaghuis Hans APSSA (Vers)	Bethlehem	38	33	5	28

Congratulations

Congratulations to all those who obtained acceptances at overseas salons. You have done us proud – well done!

HermaLive 2008



Antarctica Vista - Evelyn Gibson



Train Tunnel Sunset - Christo Serfontein



At Sunrise - Toni Ballotta



Francois Loubser



Contrasts - Toni Ballotta

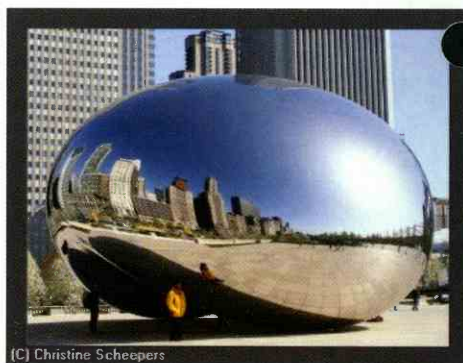


Francois Loubser



Pieter Willering

2008 Suncoast Virtual



(C) Christine Scheepers

Reflection Chicago - Christine Scheepers

Congratulations



[C] Denise Peters

Trees and Clouds -Denise Peters



Grewia Flower - Jeff Morris



[C] Francois Loubser

Autumn Leaf - Francois Loubser



[C] Jeff Morris

Off Road Racer - Jeff Morris



That's mine - Francois Loubser

Old Padlock - Jeff Morris



[C] Jeff Morris



Bearded Vulture #2 - Francois Loubser



[C] Ria Katze

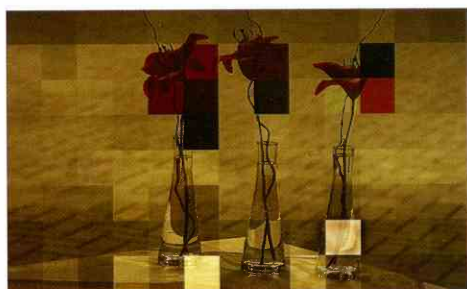
At Work - Ria Katze

Congratulations

Landing - Ria Katzke



Ball of Life - Marthie Bredenkamp



3 Rebels - Marthie Bredenkamp



Hand of Command - Chris Daly

62nd Bristol International Salon of Photography



Rock Falls - Chris Daly

Introducing Frans Dely

He will be one of the speakers at the Magoebaskloof Congress 2008

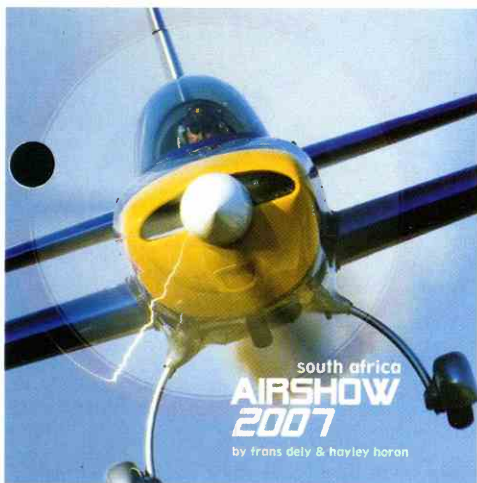
Background

Frans Dely has been a photographer since the seventies and over the years has worked in almost every category of commercial photography. These areas include annual reports, fashion, press, industrial, motorsport, studio and pack shots to advertising. After 1995, he worked exclusively in digital. Dely was the first exclusively digital photographer in SA - the first shot being with a 6 million pixel camera. With computers came image manipulation, retouching, digital imaging, art and design.

Dely's client list boasts some of the biggest names on the local market, SAA, Execujet, NAC, 1Time, as well as a growing list of international companies. Companies like Cessna, Cirrus in the US and BAE, SAAB and Gripen Int, the

manufacturer of our new SAAF fighter. Having a passion for aircraft, it was only a matter of time before his attention was drawn to the aviation industry, and he is today a leading aviation photographer in the world.

Dely attends most major air shows locally and in the UK, Europe, UAE and the USA. His images have been published in many magazines around the world and even found their way in support of sponsors and marketing activities, onto front pages of leading newspapers. With a strong association with the South African Air Force, Dely has recently produced the first coffee table edition on the SAAF since 1995. The book "Soaring With Eagles" is a visual celebration of the SAAF as it was after ten years of democracy. The latest book is "South Africa Airshow 2007" commissioned by the organizers.



Soaring With Eagles

The South African Air Force

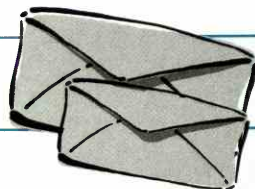


Frans Dely

Visual Celebration

Text by John Illidge

Letters



Dear Toni,

Diamond Ratings

Regarding diamond ratings, the President's Perspective in the April Image says, "the good news is that it was agreed [by the Board] that there will only be one Diamond Rating system that will include both local and overseas salons."

An acceptance at a local salon puts the author amongst the top 20% (roughly) of photographers in the country, for that category or set subject. On the other hand an overseas acceptance places the author amongst the top 20% of the World's photographers. As I see it, the "good news" is now that the worth of an overseas acceptance is debased to that of a local acceptance in terms of diamond ratings. Was this the intention of the Board?

Regards,
Jeff Morris LPSSA
1 Diamond (International)

Thanks for your letter Jeff please see "President's Perspective" for Jill's comments - Toni.

Since the explosion of DIGITAL Photography and equipment available and being added to continuously I wondered what has happened to the myriad of 35mm equipment amassed over the years.

Is it possible to have a section in "Image" for the members who feel they are stuck with the 35mm plus equipment who may wish to dispose of the items to someone who may still have that interest?

I suggest we refer to it as the "MARKET PLACE". I for one am looking for a bellows and 55mm Macro lens for my old Prong Nikon also maybe a 105mm Macro lens. Not to be considered in large amounts of value but it is better to dispose of such equipment rather than to let it rot in some cupboard.

A name and description of equipment would be required also prices for discussion and contact numbers of course.

Thanks as ever

Monti Freeman 011 885 2648

Thanks Monti for your suggestion there is no problem with having such a section if there is a demand - Editor

How To Create The "Crystal Ball"

By Toni Ballotta

After a club meeting many members asked me how to create the so-called "crystal ball".

On my last trip to the West coast and Richtersveld I met a lady from Canada who could do amazing things in Photoshop. One of the things I was really fascinated by was the "crystal ball" and I asked her how to do it. She was very generous with her explanations and here it is.

It will work well with a good colourful image that is nice and sharp such as colourful leaves, flowers and even rust – but try on a number of images.

1. Open the image that you want to manipulate.
2. Go to Image, Image Size, – Untick "Constrain Proportions" block. Now go to Document Size and change the resolution

to 180, the width to 8cm and Height to 8cm. Click OK. What you have now is a square picture. Any width and height you do as long as the picture ends up in a square format.

3. Go to Filter – Distort – Polar Coordinates and click on "Polar to Rectangular" at the bottom then click OK
4. Go to Image – Rotate Canvas 180 degrees
5. Back to Filter – Distort – Polar Coordinates and click on the top circle "Rectangular to Polar". Click OK

Now you will have your picture and you will be really amazed at the result!

Good luck.

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focal length: 500mm Exposure: Aperture fully opened auto ISO 100 (Taken by a film camera.)



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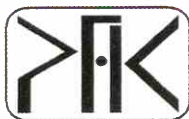
Di is the designation Tamron puts on lenses featuring optical systems designed to meet the performance characteristics of digital SLR cameras.

1. SP AF17-35mm F/2.8-4 Di Model A05: Fast Ultra Wide-angle Zoom
2. SP AF28-75mm F/2.8 Xr Di Model A09: compact Fast Standard Zoom
3. SP AF90mm F/2.8 Di Marco 1:1 Model 272E: Medium Telephoto Marco
4. SP AF180mm F/3.5 Di Marco 1:1 Model B01: Superb Telephoto Marco
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PSSA CONGRESS MAGOEBASKLOOF 2008



hosted by

Pietersburg Photographic Club

12 – 17 October 2008



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PROGRAMME (SUBJECT TO CHANGE)

Sunday 12 th	14h00 18h00	Club Reps Meeting Official Opening & Supper
Monday 13 th	Sunrise 09h15 - 09h30 09h30 - 10h30 10h30 - 11h00 11h00 - 12h00 12h00 - 13h00 13h00 - 14h00 14h00 - 15h30 15h30 - 16h00 16h00 - 19h00 - 20h00 20h00 -	Guided Photo Shoot Notices Frans Dely – Aerial Photography Coffee, Tea , Refreshments Chris van Rooyen – Birds in Flight Prof Les Minter – The Amazon & Frogs Lunch Workshops Coffee, Tea Guided Photo Shoot 3-2-1 Digital AV Circuit Overseas Results Show Supper
Tuesday 14 th	Sunrise 09h30 - 09h45 09h45 - 10h15 10h15 - 11h15 11h15 - 11h30 11h30 - 13h00 13h00 - 14h00 14h00 - 15h30 15h30 - 16h00 16h00 - 19h00 - 20h00 20h00 -	Guided Photo Shoot Notices PSSA - The Way Forward AGM Coffee, Tea , Refreshments PSSA Forum - Your chance to have your say Lunch - Free to all PSSA Members PSSA Judging – The New Look Coffee, Tea Guided Photo Shoot PSSA – Who's Who in PSSA Supper

Wednesday 15 th	Sunrise	Guided Photo Shoot
	09h15 - 09h30	Notices
	09h30 - 10h30	Diane Skinner - Macro Photography
	10h30 - 11h00	Coffee, Tea , Refreshments
	11h00 - 12h00	Barrie & Jill - Animation in AV's
	12h00 - 13h00	Prof Louiis Changioun - Magoebaskloof & Boer War
	13h00 - 13h15	Derek Pearman - Fujifilm (News & Trends)
	13h15 - 14h15	Lunch
	14h15 - 14h30	Congress Photo
	14h30 -	Afternoon at Leisure
	19h00	*Get together to leave for Barnyard Show (provisional)
		*Barnyard Show at Stanford Lake (provisional)
		Guided Photo Shoot
Thursday 16 th	Sunrise	Notices
	09h15 - 09h30	Tim Grey - Photoshop/Lightroom - Wait for final confirmation
	09h30 - 10h30	Coffee, Tea , Refreshments
	10h30 - 11h00	Willem Oets - Digital Landscape Photography
	11h00 - 12h00	Johan Botha - Nature Photography - Wait for confirmation
	12h00 - 13h00	Lunch
	13h00 - 14h00	Tim Grey - Photoshop/Lightroom - Wait for final confirmation or Workshops
	14h00 - 15h30	Coffee, Tea
	15h30 - 16h00	Guided Photo Shoot
	1600 -	Showtime
	19h00 - 20h00	Supper
	20h00 -	
Friday 17 th	Sunrise	Guided Photo Shoot
	09h15 - 09h30	Notices
	09h30 - 10h30	Tim Grey - Photoshop/Lightroom - Wait for Final Confirmation
	10h30 - 11h00	Coffee, Tea , Refreshments
	11h00 - 12h00	Leon Joubert - Bitten by Sharks (Underwater Photography)
	12h00 - 13h00	Tim Grey - Photoshop/Lightroom - Wait for final Confirmation
	13h00 - 14h00	Lunch
	14h00 - 16h00	Workshops
	15h30 - 16h00	Coffee, Tea
	18h30 - 19h30	Honours Get-together
	19h30 -	Honours Banquet
Saturday 18 th	Sunrise	Photo Shoot
	08h00 - 09h00	**Breakfast at Magoebaskloof Hotel - Optional
	Leave for home	

*Barnyard Show - Costs not included in Congress Fees

**Saturday 18th Breakfast at Magoebaskloof Hotel - Costs not Included in Congress Fees

REGISTRATION FORM



PSSA
AUDIO VISUAL DIVISION

MAGOEBAKLOOF 2008
12-17 October 2008

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Please complete one form per person attending

Call Name:			
Surname:			
Are you a member of PSSA: (Yes/No)		If No:	
Which Camera Club?	Please note, the entry fee for non-members includes one year PSSA membership.		
Holder of which PSSA Honours?			
Honours from RPS/PSA/FIAP or APS?			
Postal address:			
Town/Suburb:			
Province:	Postal Code:		
Contact Telephone Numbers:			
Cell:	E-mail:		
Home:	Fax:		
Business:			
Do you have any special requirements?			
Please list full details of any requirements including dietary as we cannot cater for any not listed on this registration form.			
Please keep us informed if your situation changes.			
Please list details below:			

AFTERNOON INTERACTIVE PROGRAMMES

Please indicate in the **grey block** your preferred workshop by selecting **ONE** event for each day by entering a **YES**

If you do not wish to attend any of the programmes please write **NONE** in the **grey blocks**

Monday 1	3D Photography - Johann vd Walt	
Monday 2	Macro Photography - Dianne Skinner	
Monday 3	Photobooks - Willem Oets	
Monday 4		
Friday 1	3D Photography - Johann vd Walt	
Friday 2	Macro Photography - Dianne Skinner	
Friday 3	Underwater Photography - Leon Joubert	
Friday 4	Photobooks - Willem Oets	

SHOW TIME

Please list details of AV's including medium, time and whether you will be bringing your own equipment.

Payment of Congress Fees:

Payment to be made by direct deposit or electronic transfer to our Cheque Account

Account name:

PFK

Bank:

NEDBANK

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Branch:

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Branch code: 141848

Account Type:

CHEQUE ACCOUNT

Please include your name as reference on the deposit or transfer. If payment is made for more than one person please include all the names

An e-mail or fax copy of your transfer will facilitate our reconciliation

	PSSA Members	PSSA Member Spouse	Part Time Attendance	Non Member (see note)	After Bird Deadline (PSSA Members & Spouses ONLY)
Early Bird payment deadline for all registrations is 15 August 2008					
Congress Fees	R 750	R 750	R250 pp pd	R 1,185	R 870
PSSA Lunch	Included	R 130	R 130	Included	Included
TOTAL	R 750	R 880	R 380	R 1,185	R 870

Amount remitted (Please Type):				
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Please Note that Non Member Congress Fee includes one year's PSSA membership

Registration forms and payment confirmations to be sent by email or fax to:

visseran@mweb.co.za

Fax: 0865094314

Tel: 0844607496



THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

(Incorporated Association Not for Gain)

Reg. No. 54/01845/08

P.O. Box 17073, BENONI WEST, 1503

Fax & Tel: (011) 421-0992

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e-mail: photosoc@global.co.za



PSSA - Membership of The Photographic Society of Southern Africa is open to anyone interested in the art and science of photography

FVSA - Lidmaatskap van Die Fotografiese Vereniging van Suider Afrika is oop vir enige persoon wat belang stel in the kuns en wetenskap van fotografie.

APPLICATION FOR MEMBERSHIP / AANSOEK OM LIDMAATSKAP

I hereby apply for membership of PSSA
as an Ordinary / Joint / Student / Junior* Member,
and if admitted, agree to abide by all the regulations
of the Society

* Delete those not applicable

Ek/Ons doen hiermee aansoek om lidmaatskap
as 'n Gewone/ Gesamentlike /Student / Junior* Lid,
en indien toegelaat, onderneem om my nee te
lê by alle regulasies van die Vereniging
* Skrap die wat nie van toepassing is nie

FULL NAME/VOLLE NAAM
(Prof/Rev/Dr/Mr/Mrs/Miss etc – Prof/Ds/Dr/Mnr/Mev/Mej ens)

ID NUMBER/ID NOMMER
(Required for issue of Membership Card / Benodig vir uitgawe van Ledekaart)

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	<u>Ordinary Members</u> (Individuals)	<u>Joint Members</u> (Husband & Wife)	<u>Junior / Student Members</u> (aged under 21 years)
	<u>Gewone Lede</u> (Individuele)	<u>Gesamentlike Lede</u> (Man & Vrou)	<u>Junior / Studentelede</u> (ouderdom onder 21 jare)
Entrance fee/Intreegeelde	R80.00	R135.00	R55.00
Subscriptions/Ledegelde	R285.00	R335.00	R140.00
TOTAL/TOTAAL	R365.00	R470.00	R195.00
	=====	=====	=====

Includes one membership badge per person/Ingesluit een lapelwapen per persoon

Contact the Membership Division for Club Applications/Doen aansoek by ledeafdeling vir Klub Aansoeke

Applications for membership received between 1 July and 31 December of any year are calculated on a full year's subscriptions.
Applications for membership received between 1 January and 30 June of any year are calculated on 50% of a year's subscription. **This reduction is only applicable to SUBSCRIPTIONS and not Entrance fees.**

Aansoek om lidmaatskap wat tussen 1 Julie en 31 Desember van enige jaar ontvang word, word bereken op 'n volle jaar se inskrywing.
Aansoek om lidmaatskap wat tussen 1 Januarie en 30 Junie van enige jaar ontvang word, word bereken teen 50% van 'n jaar se inskrywing. **Hierdie vermindering is slegs van toepassing op LEDEGELD en nie op Intreefooi nie.**



JUNE 2008

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REGALIA DIVISION

CHAIRMAN : Reg Ansell Hon FPSSA FPSSA EPSSA

PSSA BANK DETAILS : ABSA - 4052639245

PO BOX 17073

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	UNIT PRICE	QUANTITY REQUIRED	TOTAL PRICE
* = Club Orders Only			
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* BLUE INFINITY TIE	R 25.00		
SLIDE POSTAL BOX (Reinforced plastic) (Up to 12)	R 8.50		
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PRINT CASE SALON SIZE	R30.00		
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GEPE ANTI NEWTON SUPER SLIDE MOUNTS	R 110.00		
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5. Image/Communication - Toni Ballotta
6. Audio Visual Division – Thomas Niemeyer
(niemo@xsinet.co.za)
7. Annual Programme - Pierre Wentzel
8. Youth Division – Sadie Glibbery
9. Website - Johann van der Walt
10. Training - Barrie Wilkins
11. Congresses and Conventions – Jill Sneesby/
Barrie Wilkins
12. F.I.A.P. – Terry Smit
13. Excom – Francois Roux
14. Regalia Division – Reg Ansell
15. Judging - Jill Sneesby
16. Competitions - Willie Labuschagne
17. Documentation - Anne d'Oliveira
18. Regional Directors - Willie Labuschagne

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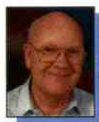
EASTERN GAUTENG
Sadie Glibbery, APSSA (Vers)
 082 452 5099
 groovygran@mweb.co.za

PRESIDENT



Jill Sneesby, Hon FPSSA,
 FPSSA(Dux), MPSSA, ESFIAP
 041 581 1214
 jillsneesby@telkomsa.net

2nd Vice-President



NORTHEASTERN PROVINCES
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 017 619 2628
 Willie.labuschagne1@sasol.com

National elected Directors



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 Fax: 011 421 0992
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Terry Carew, Hon FPSSA, MPSSA
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Pierre Wentzel, APSSA
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Barrie Wilkins, Hon MPSSA, FPSSA (Dux),
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Manus van Dyk, FPSSA
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Toni Ballotta
 083 306 7045
 ballottatoni@telkomsa.net

Regionally elected Directors



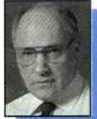
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NORTHERN GAUTENG
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 082 892 6250
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KWA-ZULUNATAL
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